

# The Physics of String Theory



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## SUPERSTRINGS II

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February 2, 1991

Jane Mallett Theatre  
St. Lawrence Centre  
for the Arts  
Toronto

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**THE ESPRIT ORCHESTRA**  
Alex Pauk  
Music Director and Conductor

**SUPERSTRINGS II**

February 2, 1991

Jane Mallett Theatre

Featured Artist  
**FUJIKO IMAJISHI - Violin**

**PROGRAMME**  
**SUPERSTRINGS II**

**Iridescence \***

Chris Harman (Canada)

**A Way A Lone II \*\***

Toru Takemitsu (Japan)

**INTERMISSION (20 minutes)**

**Grand Bamboula \*\***

Charles Wuorinen (U.S.A.)

**Nostalghia \*\***

Toru Takemitsu (Japan)

**Zipangu**

Claude Vivier (Canada)

\* Toronto Premiere

\*\* Canadian Premiere

Tonight's performance is being recorded by the CBC for broadcast on February 10, at 9:05 p.m. on *Two New Hours*, 94.1 on the FM dial.



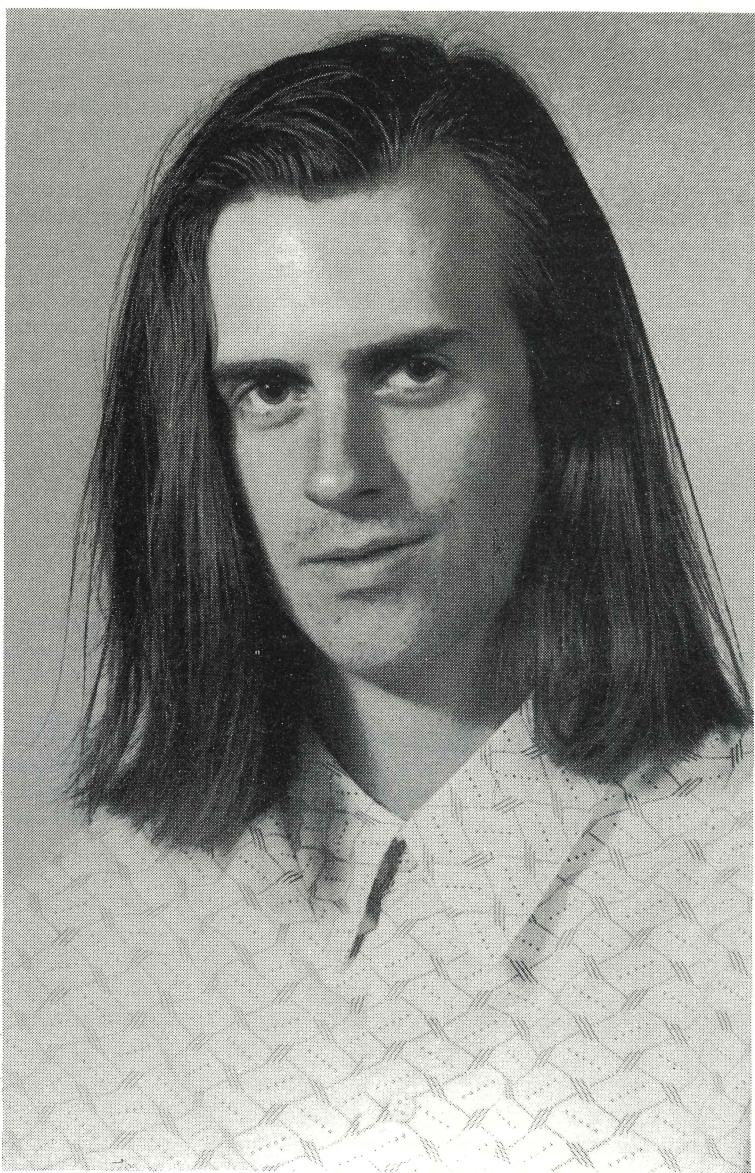
## IRIDESCIENCE - composer's note

The idea of *Iridescence*, in addition to its emphasis on timbre and texture as suggested by the title, is to be universally appealing on a sensual level, not only in the nature of the sound, but through structure also. What would be required to fill this criterion is a form which would appear simple enough for a listener to 'float' into, yet internally complex enough to meet the demands inherent in a single movement piece lasting approximately twelve minutes. The twelve minutes are divided into two units of time. In the first section, ideas are developed very little, and the intensity of dynamics rises and falls continually within a limited range so as to minimize the direction of the music at this early stage. In addition, each idea is clearly marked, occupying a space of its own as opposed to the scheme of the second section where ideas lead one into another in a practically uninterrupted chain of events. In the second section, the sounds emerge out of nothingness and begin one large ascension of tension in which the lengths of the ideas gradually decrease until the climax is reached amidst an onslaught of action. At this peak, the longest idea of all begins triple fortissimo and gradually diminishes to nothing over a very long period of time. When nothing is left, one final massive cluster explodes and dies away into splinters of sound, the same splinters which were the foundation for the rest of the musical ideas in the piece.

## CHRIS PAUL HARMAN

Chris Paul Harman was born in Toronto in 1970, where he studied classical guitar, cello, and electronic music at the Royal Conservatory of Music with Barton Wigg, Alan Stellings, and Wes Wragett respectively. His music has been performed in Ontario and Quebec by the UART MIDI Ensemble, the Composers' Orchestra, and the Orchestre de Chambre de Radio-Canada. In addition, Mr. Harman has been commissioned by the Festival of Sound in Parry Sound, and by the guitarist William Beauvais, for himself Steve Wingfield, and the Evergreen Club Gamelon Ensemble in Toronto. Future performances include premieres by Continuum in Toronto, and by the Societe de Musique Contemporaine du Quebec in Montreal.

In 1986, Mr. Harman was a finalist in the CBC National Radio Competition for Young Composers, and was the Grand Prize winner in the same competition in 1990. In addition, his work, *Iridescence*, received first prize in the 'Works for Strings' category at that competition.



CHRIS PAUL HARMAN/3



## A WAY A LONE II - composer's note

*A way a lone* was composed in 1981 to commemorate the 10th anniversary of the Tokyo Quartet, and premiered at Carnegie Hall in February of the same year.

*A way a lone II*, Takemitsu's string orchestra version of the same piece was arranged soon afterward, and was first performed by the Sapporo Symphony Orchestra in June of 1982.

The title 'a way a lone' is a coinage derived from a passage from James Joyce's novel *Finnegan's Wake*. Its image is, according to the composer, the movement of water when the river Liffey in Dublin pours itself into the fatherly sea, as Joyce expresses it, and when many other streams join it, each running with its own cry of joy, and also the 'water' which, even after flowing offshore, still continues to move, transfiguring itself into various tidal currents.

## NOSTALGHIA - composer's note

The title *Nostalghia* in the Italian language derives from that of a motion picture directed by the Soviet film director, Andrei Tarkovskij, who met with an untimely death in 1986 in Paris, his political refuge. And this music was written as a reminiscence of Tarkovskij.

A simple and pathetic melody, introduced by the solo violin, is dominant throughout the music. Occasionally, the fractionalized string orchestra creates the feeling of water and mist, which is a characteristic image in films directed by Tarkovskij, and yet the music as a whole remains wrapped in a gentle and elegiac sentiment.

*Nostalghia* was commissioned by the Scottish Post Office for Sir Yehudi Menuhin.

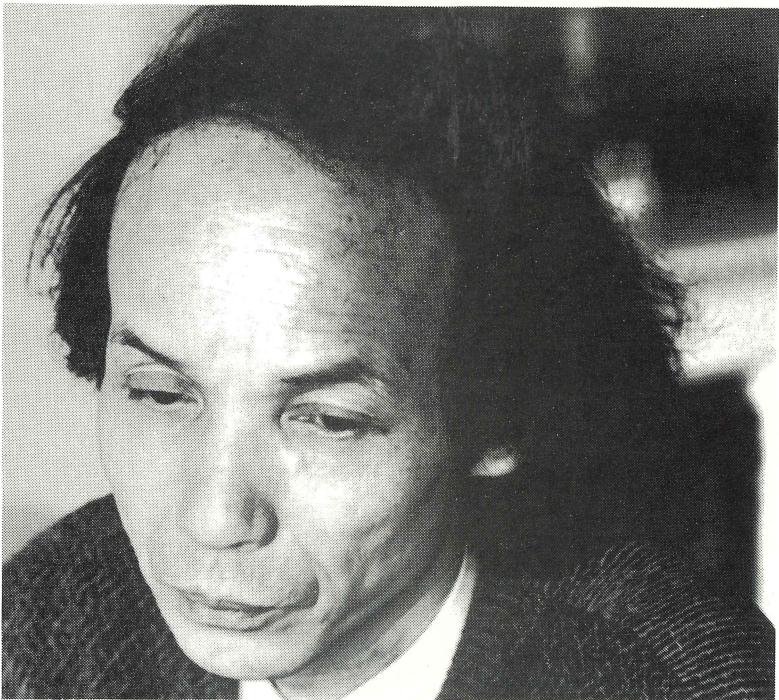
## TORU TAKEMITSU

Toru Takemitsu is the best-known of contemporary Japanese composers - a master of both Eastern and Western musical traditions. He has played a significant role in bringing new western trends into Japanese musical life through his work as an organizer of concerts and artistic events. Simultaneously, over the last twenty years he has helped to make the Oriental aesthetic known worldwide through his concert and film music. Although he studied under Yasuji Kiyose, Takemitsu is primarily self-taught.



Takemitsu's range and volume of work bespeak a lifelong commitment to exploration and discovery. In addition to his 40+ orchestral works, he has written works for chamber ensemble, solo instrument, choir, theatre and dance, and he seems equally at home with either Japanese or Western instruments. His muse has taken him through most of the experimental schools of composition of the past four decades.

Takemitsu remains a prominent figure in contemporary music. His works have been performed by orchestras on four continents. His awards include the Prix Italia, the Otaka Prize for top orchestral work of the year in Japan, the Prix International Maurice Ravel, the Asahi Prize, and the Mobil Music Prize. He has lectured at the Universities of Southern California at San Diego, Harvard University, the University of Boston and Yale University.



**TORU TAKEMITSU/5**



## GRAND BAMBOULA - composer's note

*Grand Bamboula* exhibits an angular melodic behaviour, and a timbral approach to composing. The work is composed in a variant of Wuorinen's characteristically more intellectual style.

The work bears no direct relation to the Bamboula, a form of Creole dance, but the title is used for what the sound of its words evokes. *Grand Bamboula*, written in 1970 and first performed in 1972 at the University of Iowa, is an annunciatory, extroverted, celebratory and unambiguous work.

The events and pace of the piece are determined by translating the pitch intervals of the composition's 12-tone set into time intervals - lengths that separate 'events' from each other. These events are motivic; they are short musical gestures, phrases, textures.

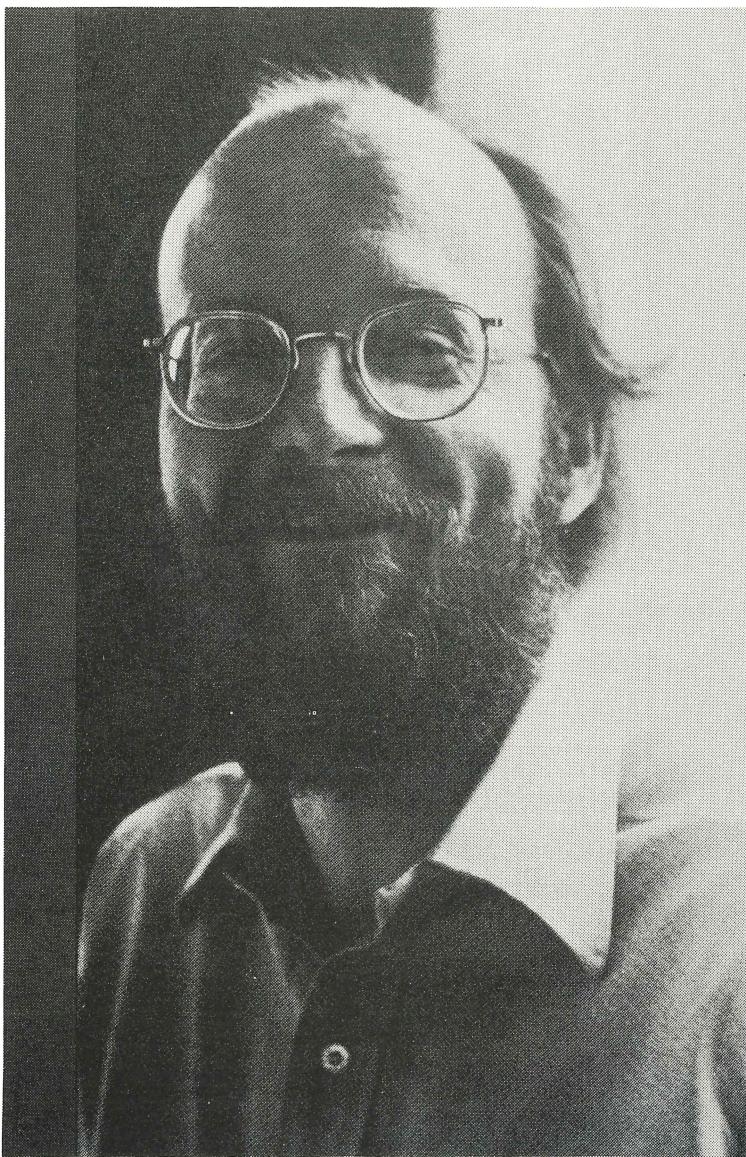
After completing this piece, Wuorinen went on to write other 'Bamboula' works more directly linked to the actual dance - most notably a piece for full orchestra entitled *Bamboula Beach*.

## CHARLES WUORINEN

Charles Wuorinen has composed nearly 140 works of all genres, and he has also been active as a pianist, conductor, teacher, and writer.

At the age of sixteen, he won the New York Philharmonic Young Composers' Award, and thus began a career filled with many such accolades, including a Pulitzer Prize, four BMI Awards to Student Composers, two Guggenheim Fellowships, the Arts and Letters Award of the Finlandia Foundation, two Lili Boulanger Memorial Awards, and three National Endowment for the Arts Fellowships.

Mr. Wuorinen holds degrees from Columbia University, and an Honorary Doctorate from Jersey City State College. In addition, he has taught at Columbia, Princeton, the New England Conservatory, the Universities of Iowa and South Florida, and the Manhattan School of Music.



CHARLES WUORINEN/7



## **ZIPANGU** - composer's note

*Zipangu* was commissioned by New Music Concerts to be performed by two groups of strings: on the one hand, six violins and on the other, one violin, three violas, two cellos and one double bass.

Vivier wrote: "*Zipangu* was the name given to Japan during the time of Marco Polo. Building around the melody, I explore different aspects of "colour" in this piece. I have tried to veil my harmonic structures by using different bow techniques. A colourful sound is obtained by applying exaggerated bow pressure on the strings as opposed to pure harmonics when returning to normal technique. In this way melody becomes "colour" (chords), grows lighter and slowly returns as though purified and solitary."

The melody of which Vivier speaks is always present in the work. It is clearly expressed at both the beginning and the end of the piece, but undergoes all sorts of transformations throughout. In one of the most beautiful passages we hear a solo violin playing a very fanciful air against a texture made up entirely of harmonics and in which we recognize the basic harmony and its harmonization. It is a work which towards its end achieves a deeply moving lyricism in a grave and somber passage.

## **CLAUDE VIVIER** (Born 1948, Died 1983)

Claude Vivier studied composition with Gilles Tremblay and piano with Irving Heller at the conservatory in Montreal. He subsequently went to Europe to study composition with Karlheinz Stockhausen, and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. He obtained several grants from the Canada Council and was named "Composer of the Year" by the Canadian Music Council in 1981.

The two years of study with Stockhausen revealed a musical personality with a predilection for monody and for writing for the voice (solo and choral), but also began to show the importance Vivier was to place on texts and unveiled a style of writing that was to stray progressively farther from the usual contemporary music trends to become more and more personal and transparent. In 1977, Vivier undertook a journey to Asia and the Middle East; the great variety of musical influences he received had the effect, paradoxically, of purifying his own musical expression. Melody gradually occupied a foremost position in his works and his concept of music as being an integral part of daily life continued.

After a few years of teaching in Montreal, Vivier devoted his time entirely to composition. He was writing a piece prophetically titled *Do you believe in the immortality of the soul* when he died in Paris on March 7, 1983. He left some forty works characterized by one of the most personal and expressive styles in the evolution of Canadian music.



CLAUDE VIVIER/9



## FUJIKO IMAJISHI - Featured Artist



Fujiko Imajishi, Esprit's Concertmistress since February of 1985, is one of Canada's foremost string players. Born in Tokyo, she began her musical studies in that city's Toho Gakuen School of Music. She then moved to Canada to continue her training with Lorand Fenyves at the University of Toronto. In addition, Ms. Imajishi has also studied with Ruggiero Ricci at Shawnigan Lake (B.C.), Franko Gulli at Indiana University, and with the Hungarian Quartet at the Banff School in Alberta.

Following four years as a performer in the Toronto Symphony, Ms. Imajishi became the concertmistress for the National Ballet of Canada Orchestra. Her special knowledge and skills in the field of new music make her an important asset to The Esprit Orchestra, and places her in great demand as a freelance player on Toronto's studio scene.

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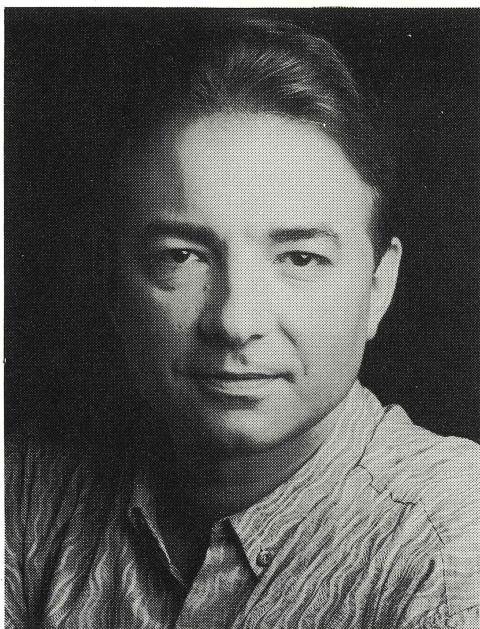


Photo - Linda Corbett

Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre pieces. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences. Mr. Pauk has recently been commissioned to write a work for electronic orchestra, to be premiered next season by New Music Concerts. At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



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# THE ESPRIT ORCHESTRA

February 2, 1991

Jane Mallett Theatre

Alex Pauk - Music Director and Conductor

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Carol Fujino  
Marie Berard  
Dominique Laplante  
Jennifer Saleebey  
Jared Erhardt  
Joanna Zabrowarna  
Nicole Zarry

**Viola:** Douglas Perry  
Valerie Kuinka  
Sylvia Lange  
Beverley Spotton  
  
**Cello:** Paul Widner  
Elaine Thompson  
Zoltan Rozsnyai  
Maurizio Baccante

**Violin II:** Diane Tait  
Ron Mah  
Jayne Maddison  
Paul Zevenhuizen  
Yakov Lerner  
Janie Kim

**Bass:** Roberto Occhipinti  
David Young

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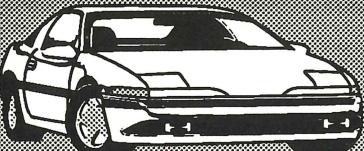
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If you are an educator, student or parent, and would like more information about the **TOWARD A LIVING ART** programme, please contact the Esprit offices.

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Esprit holds **COFFEE CHATS** prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next Coffee Chat, please visit our table in the lobby, or call our office.

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